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E. Hancock, Miss Marion, Miss E. Edwards, Master Pettit, Mr. W. Evans, and Mr. Glave. Mr. Woolvine led, and Mr. Carpenter conducted. The chapel was well filled, and the audience were evidently pleased with the performance.

THE new organ built for the Victoria Park Congregational Church was opened on Tuesday the 4th ult. by the builder, Mr. Coleman, who performed a choice and appropriate selection of music suitable for the occasion. Mr. J. D. Link has been appointed organist.

CAMBERWELL.—The Marlborough Sacred Harmonic Society inaugurated its second season on the 4th ult. by a very excellent performance of *Judas Maccabæus*. The principal vocalists were Miss E. Williams, Miss J. Thompson, Miss Mary Ann Potter, Mr. G. Raleigh, Mr. W. L. Tomlins, and Mr. Alfred Bert, who all acquitted themselves to the utmost satisfaction of the audience. The choruses were given with great precision throughout the Oratorio. Mr. A. Chipperfield conducted, and Messrs. W. R. Tomlins and F. Cozens presided at the harmonium and pianoforte.

GRAFTON STREET, SOHO.—The members of the Cecilian Choir gave a concert on September 27th, at the Working Men's Christian Association, when a selection of vocal music was exceedingly well performed. Mr. Walter Robinson conducted, and Mr. James Robinson presided at the harmonium.

SYDNEY (Victoria).—The last concert of the Philharmonic Society for the season took place at the Freemasons' Hall on August 3d, when a miscellaneous selection was performed, comprising portions of *St. Paul*, *Elijah*, *Judas Maccabæus*, and the *Mount of Olives*. The principal vocalists were Madame Flora Harris, Madame E. Wallace Bushelle, and Mr. John Bushelle. The society is now in an extremely flourishing condition, and every credit is due to Mr. W. J. Cordner for his unwearied exertions as conductor. The new season will commence with Handel's *Acis and Galatea*.

#### TO CORRESPONDENTS.

Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance. All communications must be authenticated by the proper name and address of the writer.

Our Correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

A Notice is sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

W. F. T.—Mrs. Dickens (not Dickins) held a high position as a vocalist at the opera, and was also regularly engaged for the principal parts in oratorios. She was a pupil of Rauzzini, who also taught Braham. She retired from public life, in consequence of long continued illness, in 1818, and died in 1833. Her maiden name was Poole; but we have no record of who her husband was.

H. Hudson.—It is certainly "allowed to composers" to do what they please but not to "arrangers." The air in question has no right to be tortured for any purpose whatever; but bandmasters will take these liberties; and after all they are no worse than quadrille writers, who must make the fashionable world dance to the "genteelst of tunes," in spite of their want of aptitude for the purpose.

#### Brief Summary of Country News.

BLACKBURN.—A very successful performance of Handel's Oratorio, *Solomon*, was given on the 5th ult. by the Choral Union, numbering in all about 160 performers. The principal vocalists were Miss Helena Walker, Mrs. Brooke, Miss Carrodus, Mr. Price, and Mr. Brandon. There was a very effective band, selected exclusively from

the county, and the choruses were well sung throughout. Mr. G. Ellis led, and Mr. W. Riley conducted.

BURY.—The first miscellaneous concert for the season of the Choral Society was given in the Athenæum on the 19th ult., before a crowded audience. The principal vocalists were Miss Winward, Miss Lomax, Messrs. Bailey, Dumville, and Ramsbottom. There was an excellent band of about fifty performers, led by Mons. Roguier, of Manchester, and conducted by Mr. M. Wike. Judging by the fashionable attendance at this concert, and the enthusiastic manner in which the music was received, there is every reason to believe that the Choral Society and the Athenæum may be mutual gainers by their cordial co-operation.

CULMSTOCK.—On Monday and Tuesday, the 17th and 18th ult., Handel's *Judas Maccabæus* was performed in the National School-room of this place, under the leadership of Mr. W. P. Collier, through whose exertions the society was formed at the commencement of the year. The whole of the performers were amateurs of the village, numbering in all about thirty; the soloists being Miss Frost, the Misses Corner, Miss Andrews, Messrs. Coombes, Andrews, Frost, and W. P. Collier.

DUBLIN (S. Jude's Church, Inchicore).—On Sunday, the 9th ult., His Grace the Archbishop of Dublin preached in this Church, on the occasion of the opening of the new organ erected by Mr. W. Brown, of Camden Street. Mr. C. Gerard Robinson, the organist, presided.

EAST MOULSEY, SURREY.—The members of the East Moulsey Choral Society gave their second concert in the National School-room, on Monday the 17th ult. Mr. G. A. Taylor conducted; Mr. J. Hewitt presided at the pianoforte.

HASTINGS.—The lecture session of the Mechanics' Institution for the season 1864-5, was opened on Wednesday the 19th ult., a *soirée* and concert being given in the Music Hall. The president, Mr. C. J. Womersley, occupied the chair. The musical part of the entertainment was undertaken by a party of well-known amateurs, including Messrs. E. F. Moore, Adams, Harris, J. Funnell, Glenister, Morecraft, Cooke, Gandy, and Parks. Mrs. Begbie, of Meadow-road, also kindly gave her aid. The programme consisted of songs, glees, part-songs, &c. Mr. Funnell presided at the pianoforte.

HAYERSTOCK.—The second anniversary of the Singing Class and Choral Society took place on the 17th ult. at the Mission Room, Weedington-road; W. S. Gard, Esq. in the chair. Several anthems, glees, choruses, and part-songs were exceedingly well given by the class, under the able direction of Mr. Harrison. Between the parts a very complimentary address was presented to Mr. Harrison, accompanied by six handsomely bound volumes of oratorios, published by Novello, as a public proof of their gratitude for the service he had rendered to the society as honorary conductor.

MARYPORT.—On Tuesday, September 27th, the Philharmonic Society gave its first concert, consisting of sacred and secular music. The performance gave universal satisfaction, and reflected great credit upon the conductor, Mr. J. Dixon. Mr. D. Dixon presided at the harmonium and pianoforte.

NEWCASTLE.—The Musical Association gave its first performance for the season on the 12th ult., when Handel's Oratorio, *Judas Maccabæus*, was selected. The vocal solos were entrusted to Miss Rose Hersee, of London, Misses Penman and Thomson, of Newcastle, Mr. D. Whitehead, of Durham Cathedral Choir, and Mr. Robert Ferry, of Sunderland. Miss Hersee was encoined in the airs, "From mighty Kings," and "So shall the lute and harp;" and a similar compliment was awarded to Mr. Ferry in the difficult air, "The Lord worketh wonders." Mr. Freeman conducted, and Mr. Rea presided at the organ.

**STANNINGLEY.**—On Friday, September the 30th, a new organ was opened in the Wesleyan Chapel; on the Monday following an organ performance and concert was given. The principal vocalists were Miss Helena Walker, Miss Illingworth, Mrs. Hartley, Mr. Joseph V. Roberts, Mr. Pickersgill, and Mr. S. Waterhouse, together with a chorus of thirty performers. Mr. John V. Roberts presided at the organ.

**ORGAN APPOINTMENTS.**—Mr. F. N. Löhr has been appointed organist to the Parish Church, Helstone, Cornwall—Mr. Henry Lister to St. Bartholomew's, Islington.

**OBITUARY.**—Mr. John Heywood, of Manchester, died October 7th, aged 58 years.

### Correspondence.

*To the Editor of the "Musical Times."*

In reply to the remarks made in your paper of the 1st instant respecting the Mass known as Mozart's No. 12, permit me to say that I never for one moment thought of casting any slur upon the name of Mr. Vincent Novello, whom I have always looked upon as a good and honorable man, as well as an able musician. I was not indeed aware, when writing at Birmingham, that he was the first to publish the Mass in England, so that my remarks could not be meant to apply to him. To this disclaimer, due alike to him and to myself, allow me to add a few observations relative to the work itself. Is it genuine or not? This, as you are probably aware, has been doubted by some of the very best authorities. It has been doubted, not only by Mozart's biographer, M. Oulibicheff, but also by his biographer, Dr. Otto Jahn, whose opinion must carry with it great weight. Mr. Charles Hallé, who produced the work, not long since, in Manchester, declared to me emphatically his conviction that it *could not* be Mozart's, from its many inaccuracies and its departure from that composer's recognized method of conducting both voices and instruments; and now (that is, since the Birmingham Festival,) the well-informed and experienced critic of the *Athenæum*, October 1st, puts upon record his doubts of its authenticity. His words are few, and you will perhaps allow me to quote them. In answer to a correspondent who enquired what was meant by the note of interrogation (?) attached to the words "Mozart's 12th Mass" at Birmingham, he says, "Our correspondent is probably unaware that doubts have long been current in regard to its parentage. Time does not admit of our entering elaborately into the question; perhaps sufficient justification of hesitation will be found in the fact that it is not in the list of Masses, Service Music, Requiems, &c., in Dr. Von Köchel's careful and minute Thematic Catalogue of Mozart's Works, published a very few years ago, and, we have reason to believe, in all essentials, a complete production. Allusion to it is made in Dr. Köchel's Appendix, p. 521, as to a questionable work, citing the opinions of Seyfried and Dr. Jahn (*vide* p. 672, vol. 1, of that Author's biography of Mozart) on the subject. The penmanship of the MS. is not admitted, and the remark is made that the treatment of certain instruments (the bassoon especially) differs widely from Mozart's practice at the Salzburg period to which it has been represented as having belonged. To ourselves, the Mass, with the exception of one fugue and the opening of the 'Et Incarnatus,' has always seemed shewy and mechanical amongst Mozart's Masses, which as a group, considering their length and professed solemnity of purpose, are Mozart's least inspired works." On the other side of the question, you quote the authority of Mr. Edward Holmes, who analysed the Mass in your pages in 1854, and who gave it as his opinion that Mozart wrote it at Mannheim in 1778. The opinion of Dr. Jahn is diametrically opposed to this. In a criticism of the No. 7, in B flat, also held by him to be spurious, along with the No. 7 of Simrock

(the No. 12 in question) from the fact of the score having clarinets, while there were none of these instruments in the Salzburg orchestra, a circumstance that Mozart, in a letter to his father, bitterly laments, he says that neither in Mannheim (1777-78), nor in Munich (1780-81), nor in Vienna previous to the year 1784, (and it is not found in the catalogue of works written between 1784 and 1791, published by André of Offenbach) did Mozart compose any Mass whatever, an opinion grounded upon the fact that none of Mozart's letters, written at those periods and from those places, make any mention of such. "Mozart's Briefe aus jenen zeiten lassen ohne allen zweifel schliessen, dass er an jenen Orten keine Messen Schrieb" (vol. 1, p. 673). In the face of this, the reason given by Mr. Holmes for his belief will not stand the test of examination. It is founded upon one of Mozart's letters from Mannheim to his father, in which he says, "I shall have enough to do in two months with three concertos, two quartets, and four or six duets for clavier and violin, besides a new grand Mass which I *intend* to compose and present to the Elector." No doubt he did intend to write the grand Mass, and many other things, had he met with that encouragement from the Elector which he confidently reckoned upon. But we know how miserably that same Mannheim business ended, and the sore disappointment it occasioned both to father and son. On the 12th February, 1778, the former writes emphatically, "Off with you to Paris," and accordingly Mozart is found there the following March. I think it a most unlikely thing that he wrote any Mass whatever at Mannheim. Nor was he very much inclined to do so, for we find him in another letter saying that he would hardly trust a Mass of his to be performed there, "because," he adds, "under present circumstances, it is necessary to write principally for the instruments, it being utterly impossible to conceive anything more wretched than the vocal department. 6 Soprani, 6 Alt, 6 Tenori, and 6 Bassi, to 20 violins and 12 basses, stand just in the proportion of 0 to 1." If any Mass had been written at Mannheim, surely Mozart would have said something about it to his father, with whom he was in constant communication. If, then, this work is spurious, which there does not appear much reason to doubt, both from external and internal evidence, it is fair to ask by what agency has it been introduced into the world? That the forger might have had access to Mozart's manuscripts is an hypothesis which may or may not be correct, it is a matter of very little consequence; it is not difficult to imitate, feebly it may be, Mozart's melodial style of phrasing. But upon the first publisher of the Mass, and this it would appear, was Simrock of Bonn, rests the responsibility of clearing the matter up. But these artistic forgeries, and the same thing occurs in literature, are as common as blackberries. I have reason to think that I was in error in stating that another and a superior No. 12 was well known in Germany. This has arisen from the fact of there being two No. 7's, one in B flat, the other in G, the one in question. Before I conclude this somewhat lengthy communication, which however was almost unavoidable from the peculiar character of your remarks, you will perhaps allow me to inform you, that throughout the many years during which I have been connected with the Manchester press, I have never at any time been "desirous of perpetuating my name by disagreeing with the popular voice." I have lived long enough to estimate at its true value the popular voice, and I am neither inclined blindly to bow to it, nor to any other authority, so long as there is any chance of arriving at truth by an honest, but free exercise of my own faculties.—*Musical Critic of the Manchester Guardian*. Manchester, October 12th, 1864.

[We print the above letter precisely as we received it. Had the writer in the *Manchester Guardian* merely stated that he doubted the genuineness of Mozart's Mass, he would simply have expressed an opinion which is shared by many German critics; but